AKha A04
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/129 cont./

M 531 [291] but apart from the basic tones many of these clothes have various shades embroidered by hand or drawn with wax. Thus there are festive turbans with blue and white checks, women's skirts with white flowers on a blue background among the 'flowery Meau,' and the large sailors' collars with white stripes on a blue background, ornamented or embroidered in many colors."

Most of the ornamentation is limited to fabrics used for clothing. In addition, the altars for the god of heaven, the ancestors, and spirits are decorated with bamboo paper into M [778] [782] [413] which simple ornaments are cut with special punches (see the chapter, "Religion and Magic"). Bowls, implements, and huts, however, are never decorated. /Fig. 14 appears here./

Thus I can unequivocally refute the assertion of M [532] [114] Dhuraratsadorn who reports that the Meau know neither painting nor drawing. I found equally erroneous his assertion that individual Meau are masters of the art of carving and especially wood sculpture.

A 532 [531] The situation is similar among the Akha. They, to be sure, know no painting and, aside from simple designs on clothing (see Colored Pl. I)[1] and silver ornaments, only a little drawing. Nevertheless they do engage in plastic art in the form of wood carving, though NOT universally. The wooden sculptures at the arched gates of the village entrance (Ill. 45 and 48)[2] are quite crudely done and show neither details nor trueness to A [831] nature. They are carved of soft wood and principally represent human figures in the act of copulation or individual figures whose sexual characteristics are greatly emphasized (concerning their significance, see the chapter, "Religion and Magic").

A 531 [276] The ornamentation of the Akha that is put on gate arches and clothing is also primitive and predominantly shows the triangular pattern. The tobacco pipes, especially those of the girls, are often ornamented with simple incised decorations (Fig. 14) (also see the chapter, "Food and Stimulants," the section "Stimulants," as well as the drawings there, Fig. 302 and Fig. 303).

1 [See cat 116, p 120 - ANALYST]

2 [" " ", p 297 AND p 333 - ANALYST]

796 /209 cont./
574 protectors of the harvest. After the harvest there are more sacri-
782 fices for the mountain spirits and the ancestors. On the third
114 day of the fifth month there is a special festival at the time of
261 the harvest of medicinal plants. Besides these festivals which
[776] have fixed dates, the Meau scrupulously celebrate birthdays and
[241] other auspicious events. All /210/ of these festivals consist of
[527] eating and drinking, interspersed with singing and dancing."

Lajonquière (1) describes the following sacrifice offered by

782
796

1. II, p. 314.

the Meau in Tonkin: "At the beginning of the year they sacrifice to heaven and earth, to the hearth spirit, and to the ancestors, offering to them a piece of meat, a bowl of rice, and gold paper. On the third day of the fifth month they sacrifice a chicken and collect the medicinal agents and the dye plants. On the sixth
[769] day of the seventh month they sacrifice to the ancestors. At sowing time they dedicate a cult to the spirits of the mountains by offering meat, a chicken, incense sticks, and gold paper to them.
[241] At the time of the harvest they again make sacrifices to the
[769] spirits and ancestors, so that the next harvest will likewise be good."

In any case, whether one assumes materialistic or religious
[114] reasons for the many sacrificial feasts, the assertion that Dhuraratsadorn (2) makes, that the Meau conduct no prayers or

2. Page 173.

sacrifices for the local spirits and no rites of any kind in connection with the rice fields, housebuilding, or fishing, is undoubtedly incorrect.

778 As cult and ceremonial implements, there are the spirit-
782 swords made of wood (Figs. 53 and 54) or bronze (Fig. 55) and
[177] sacrificial bowls of earthenware or porcelain, which, however, are of Chinese origin, whereas the fat-lamps (Fig. 51) and incense candles (Fig. 41b), as well as the oracle horns, are made locally. Among the cult implements there are also the
[413] punches (see the chapter, "Handicrafts," Figs. 359 and 360) with

/210 cont./

778 which the spirit-money is made. Paper is also produced solely
782 for cultic purposes. It assumes its value as a sacrificial offering,
[413] however, only after it has been punched with the special punches in appropriate fashion. For this purpose the paper is folded, and the punch is driven through all the sheets at the same time.

[824] To make the incense candles one uses the bark of two special trees, which is dried and pounded, and then the bark powder thus obtained is pressed into stick form. These incense candles glimmer with considerable smoke and thereby disseminate a pleasant odor like incense.

778 One likewise usually makes the spirit-swords himself.
411 In the Meau village of Kun Fa on the border of Thailand and
787 Indochina, however, I found /211/ a spirit-sword made of bronze (Fig. 55) in the possession of a shaman. The owner told me that in a dream the great Father-Mother spirit had told him to lay out a rice field at a certain place in the jungle. When he set to work to carry out the order, he found the sword under the earth. The shaman was convinced that the sword had been sent directly to him from the Father-Mother spirit so that he could fight the evil spirits more effectively and that the great bisexual Father-Mother spirit had killed evil dragons with this bronze sword before he threw it to him down on earth. /Figs. 53-55 appear here./

778 Another ceremonial implement is the magic rattle (chap-
534 ter on "Art," Fig. 31) of the shamans, which the Meau smiths
[177] manufacture themselves. One also sporadically finds rattles of Chinese origin.

Aside from these cult and ceremonial implements, still to be named briefly are the sacral musical instruments, which also have been mentioned in a previous section of this work (chapter on "Art," section on "Music and Musical Instruments"). They are the bronze gong (chapter on "Art," Fig. 30), which can be of various sizes, skin drums in the shape of hourglasses, [177] which are covered at one end and are always of foreign and mostly Laotian origin, and the mouth organs (chapter on "Art," Fig. 26). The latter, to be sure, are not used solely in connection with cult activities, but must be included here since, as was pointed out, their sound is regarded as pleasing to the spirits.

39: Bernatzik--422 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

Figs. 156-165. Kitchen Utensils of the Meau.

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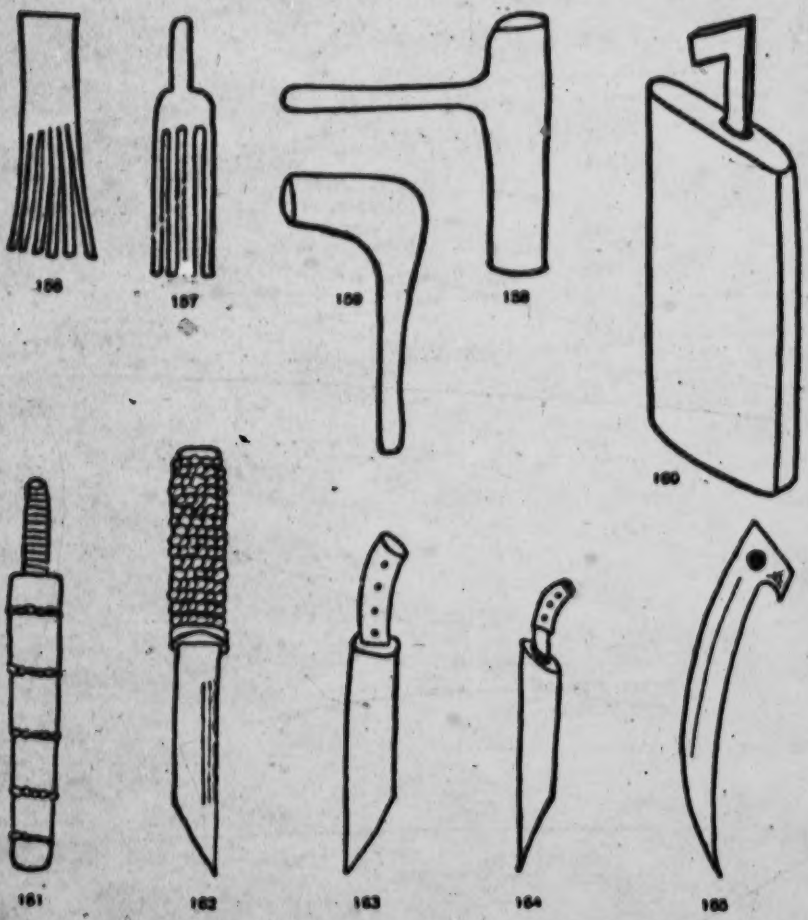

[413] Fig. 156. Wooden fork for making powder. Fig. 157. Wooden
[289] fork for making paper, both about 1/10 nat. size. Figs. 158
and 159. Wooden mallets for pounding dough, about 1/6 nat.
[274] size. Fig. 160. Cutting board for tobacco, 1/5 nat. size.
Figs. 161-164. Knives with iron blade, wooden handle, and
wooden sheath. Fig. 161 = 1/5 nat. size. Fig. 162 = 1/5 nat.
size. Fig. 163 = 1/5 nat. size. Fig. 164 = 1/7 nat. size. Fig. 165.
[289] Bone knife for making paper, 1/4 nat. size.

Miao AE5
AKha A04

M 301 /326 cont./ Meau in Thailand (Ill. 57).[1] The dot of the question mark is formed by the button that holds the ornament in the hole in the ear lobe, while the curve hangs down to the chest (Figs. 219 and 220). The same author also saw ear pendants with a ring of jade among the Meau. These ear pendants are usually /Figs. 211-216 and 218-220 appear here/ /327/ purchased M [439] from the Yau /Yao/ or Chinese, but are also made by the Meau themselves, faithfully following the traditional model. Children often wear small silver bells in their ears.

Solid rings of silver, copper, or iron are worn around the ankles by both sexes (Figs. 221-223). /Figs. 217 and 221-227 appear here./

/328/ The finger rings that I saw among women, men, and children were mostly simple, open silver hoops, but one also frequently sees beautiful homemade ornamental rings (Figs. 224 and 225).

M [177] [413] [276] Among the various silver objects still to be mentioned here are the scratching pins (Fig. 226), probably of Chinese origin, which one comes across everywhere. They are worn tied to the belt, along with small bells and a needle for serving up opium.

A 291 [531] The clothing of the Akha maintains its characteristic note through the richness and the variety of the ornaments used. The patches, embroidery, and appendages of the articles of clothing and the body ornaments almost reach the limits of possibility, but nevertheless are used with so much taste that the clothing makes a thoroughly harmonious and very decorative impression (see Ills. 4 to 13 and Colored Plate I).[2] The basic elements, however, the dark-blue material and the cut, as well as the three-part division of the women's clothing into A [171] [286] [439] [294] blouse, skirt, and leggings and the two-part division of the men's clothing into jacket and trousers, are the same as among the Meau and other mountain tribes of Farther India. The fabric is self-woven out of hemp or cotton and indigo (see the chapter, "Handicrafts") and even today is very seldom replaced by purchased goods. The clothing is sewed only by the women and apparently in abundant quantities, for among the Akha we never saw garments in use that were anywhere near as shabby or torn as among the Meau.

1 [See Cat 116, p368 - ANALYST]
2 [" " " pp 13-14, 34-37 + 120 - ANALYST]

Miao AE5

/400 cont./

285 The mats of the Meau are plaited with rattan strips one to one and a half centimeters wide and always display the same plaiting pattern (Fig. 329). The type of plaiting is very tight and the edges are carefully finished, so /401/ that these mats show great durability. They are almost square and on the average 1.60X1.50 meters in size. They are used as an [513] [243] underlayer for sleeping and to spread the ears of rice on during the threshing, as well as for drying the threshed grain.

The Meau also produce nets, which are either knotted or 286 crocheted, but not knitted (Figs. 347, 348, and 349). The [413] crochet needle is of wood and consists of a small hook with an attached handle about 20 centimeters long. It is called kŭń.

285 Abadie also mentions the skill of the Meau in the production of plaited work: "Every Meau is more or less a plaiter, [592] and the entire household makes carrying baskets of rattan fiber or bamboo. Every member of the family owns a piece in the size appropriate to his strength."

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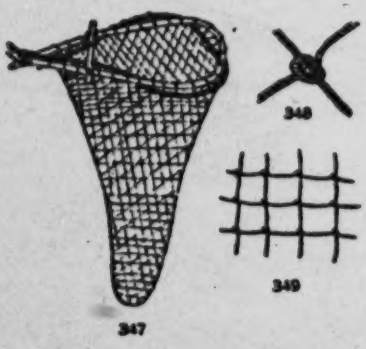


Furthermore the Meau make all the ropes, from the thinnest strings to thick ropes and hide ropes. To make thin strings three fibers of rattan or of the bast /Figs. 347-349 appear here/ of certain trees are twisted on the

[227] [286] Figs. 347-349. Handnet of the Meau for Fishing, about 1/20 nat. size. The knotted net is tied to a stick bent in the shape of a circle. Fig. 348, knots; Fig. 349, net meshes; 1/2 nat. size.

upper or lower leg (Ill. 64). 1 Greater degrees of strength are obtained by adding three fibers each time, so that a thicker
1 [See Cat 116, P470- ANALYST]

/404 cont./

286 [184] [171] spinning is finished, they bleach the thread with lime and stretch it for weaving on primitive frames that are quite similar to those of the Thai and Chinese. It is believed that these frames are of Chinese origin. They make a coarse, wrinkled, and strong cloth, which they make soft and shiny by means of polished roller-stones."

[114] 171 [177] I must indeed oppose Savina's opinion that the looms of the Meau are similar to those of the Chinese or of the other mountain peoples mentioned by him or are even of Chinese origin. At any rate, this is not true for the Meau in northern Thailand!

386 [294] The strips of fabric produced on the looms are sewed together by the Meau to make their clothing, after which the dyeing process or the art of batik work (already mentioned by 249 386 Yü Chuluan) commences. The dyestuff is obtained from a leafy plant more than a meter high, not, however, indigo, that thrives near water in moist, swampy soil. The Meau plant the shoots in the same manner as they plant sugar cane. Since the plant is a perennial, it can be harvested year after year. The 386 cut, green plant is put in water for two nights and one day, then the plant parts are removed, slaked lime is added to the solution remaining, and it is stirred vigorously. Now four handfuls of this solution mixed with lime is added to a large trough of water, whereupon the dyeing can begin. This process is simple. The material is dipped into the water and carefully soaked completely. Then it is allowed to dry, is checked to see whether the desired blue shade /405/ has been obtained, and the process is repeated until the color is satisfactory.

386 531 [413] Much more art and skill is required to provide the material with batik patterns. For this a design in wax is put on the still undyed material by the women with a special instrument consisting of a wooden handle and a three-edged brass pen (Figs. 354 and 355), from the crevices of which the applied wax flows, and, to be sure, in such a way that the negative /Figs. 354-355 appear here/ of the pattern desired is drawn on with the wax. In doing this, the woman holds the

/405 cont./

386 batik pen exactly opposite the way that we hold our pens (Ill.
531 86).[1] She begins at the edges of the piece of material to draw the border, then the middle lines follow, and finally the areas between the border and the middle lines are filled in. After the wax drawing is completed, the dipping of the piece of material into the dyeing trough is begun and continued until the areas left free of wax are dyed dark blue. Now the cloth is boiled in water, which removes the wax, and the places previously covered with it, which of course were not dyed, now appear white or light blue.—Fabrics are produced for the purpose of making clothing; carrying [415] bags made of cloth are rather rare among the Meau since plaited baskets primarily serve for this.

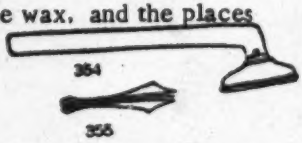


Fig. 354.
Batik instrument of the Meau, 1/4 nat. size.

Fig. 355. Tripartite Batik Pen, viewed from below, 1/2 nat. size.

[413]

281 The dressing of leather is unknown to the Meau, although
[513] hides scraped clean on the inside and dried in the sun are
[411] sometimes used as sleeping mats or to cover wooden sheaths for
[262] knives and cut into strips for straps. The hair is always left on the skin. Since, however, hides are preferably eaten, indeed as special delicacies, after suitable preparation (see the chapter, Food and Stimulants," the section, "Food"), such "skins" are very rarely seen in the houses of the Meau.

322 On the other hand, the Meau are masters at woodworking,
412 although they have relatively few and only simple tools at their
[177] disposal. The use of wood saws is unknown to the Meau who are not extensively Sinicized; only the ax /406/ (see the chapter, "Means of Subsistence," Fig. 273), chisel (Figs. 356 and 357), and wooden and iron wedges are available to them. Two kinds of iron chisels are used: a flat chisel (Fig. 357), and a hollow chisel (Fig. 356). For drilling holes, iron awls (Fig. 358) or very ingenious drills (Ill. 83[2] and Fig. 361) are used. For

1 [See cat 116, p620 - ANALYST]
2 [" " " p597 - "]

/407 cont./

325 The bellows (Fig. 362), which consists of a wooden cylinder (a) made of boards joined together and sealed with wax, to which an air pipe (b) is attached. Fitted into the hollow space of the cylinder is a piston (Fig. 363, c) consisting [237] of two wooden disks, between which chicken feathers are pasted as packing. By means of an iron rod with a handle (d) the piston is /408/ pushed back and forth in the cylinder. When the iron rod is pulled out, the opening (e) of the cylinder, which has a small bamboo disk fastened to one end, is closed off on the inside through air pressure. Thus, no air can escape from the cylinder, but with the return thrust goes toward the fire in the air pipe terminating in a clay part (Fig. 364). Since the air pipe is not put at the end, but in the middle of the cylinder, stronger compression is sacrificed, to be sure, but the air supply is not thereby interrupted, since it continues with both thrusts of the piston. /Figs. 362-372 appear here./

The anvils (Figs. 366 and 367), of which there are usually several in various shapes and sizes in a smithy. The supporting pegs are of wood, the upper part of iron.

[285] The annealing basket (Fig. 368) is a piece of cylindrical basketwork that terminates in a funnel-shaped opening at the top. It is filled with wet clay and serves for cooling off the hot metal.

[415] As a casting mold one uses a small calabash, into which four small wooden sticks /409/ are put in the fashion shown in the drawing, Fig. 369. A cloth moistened with cold water is put over the sticks (Fig. 370). The liquid metal is poured from the crucible into the middle between the wooden sticks. When cold, it has the desired bar shape.

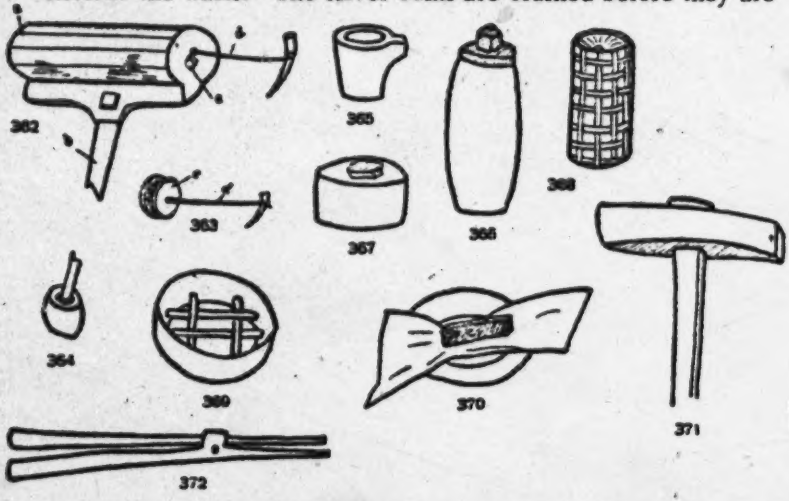
● [413] The sledge hammer (Fig. 371), in various sizes, is flat on one side and has a chisel-like edge on the other. The wooden handles are simple and straight, though of various lengths.

[413] The blacksmith's tongs (Fig. 373) come in various sizes; they are made in two parts.

Miao AE5

/409 cont./

325 [439] Iron is bought from Chinese traders, or from the Lao, Schan /Shan/, or Burmese, in the form customarily traded in northern Thailand, four-cornered, square bars four to five centimeters thick and 50 centimeters long. Silver, brass, copper, and lead also come from them. In order to obtain [177] silver, the Meau melt Chinese, Burmese, or Indochinese silver coins in the crucible (Fig. 365) of porous stone and pour the silver into the mold (Figs. 369 and 370) which was previously lined with cloth so that the molten metal will not stick to the walls. The silver coins are crushed before they are



Figs. 362-372. Forging Equipment of the Meau.

Fig. 362. Bellows, 1/30 nat. size. Fig. 363. Piston of the bellows. Fig. 364. End of the pipe. Fig. 365. Smelting pot of stone, 1/6 nat. size. Figs. 366-367. Anvils, 1/35 [285] nat. size. Fig. 368. Annealing basket, 1/25 nat. size. [415] Fig. 369. Casting mold, 1/7 nat. size. Fig. 370. Casting mold in use. Fig. 371. Sledge hammer, 1/6 nat. size. [413] Fig. 372. Blacksmith's tongs, 1/6 nat. size.

/409 cont./

325 put into the mold. The crucible remains open, and a piece of
[237] stag's horn is placed over the opening; it burns and, according to the Meau, is supposed to make the molten metal white and homogeneous. The crucible thus filled is now solidly encased in charcoal, and the bellows are set in motion. Soon the metal begins to melt. Some tobacco is sprinkled over the molten silver in order to prevent oxidation. The film of tobacco and ashes which forms on the silver is blown away with a small tube, and the molten, pure silver is poured into a bar-shaped mold. Before further use the silver bar thus produced is heated slightly and then shaped with a hammer. The
[824] finished products are ground with stones and finally boiled and polished with the juice of lemons or other wild, acid plants.
[413] In certain instances, ornaments are cut out, and, to be sure,
[171] for this the chisel is used, whereas files are unknown. Strangely enough, the Meau in Thailand in contrast to the other mountain peoples of Farther India, are not familiar with any chased work.

/410/ Copper and brass, usually from broken vessels that
[177] came from China, undergo a process similar to that used for
[439] silver. Both metals are procured directly or indirectly from China, as is lead, which is traded in slabs five centimeters thick and ten centimeters wide.

The iron purchased as bar-iron is used for the manufacture of weapons, knives, tools, and the springs for the gunlocks. For this purpose, the iron is hardened by hammers. Wire-
[414] drawing is unknown, and the Meau do not produce any nails
[531] or screws. Buttons, ornaments, and decorations on knives and guns are made out of silver, the magic rings (see the chapter, "Religion and Magic," the section, 'Magic, Soothsaying,
[301] Interpretation of Omens") out of copper, and finally the metal parts of mouth organs out of brass, whereas lead is used exclusively for the manufacture of bullets. The Meau do not make metal alloys from the metals used by them, and even
[323] clay forms for casting are unknown, since pottery is unknown.

/410 cont./

321 Among other materials used for handicrafts bone and ivory must also be mentioned. Knives (see the chapter, "House Furnishings, Household and Kitchen Utensils," Fig. 165) and knife handles, are made out of them, and they are also used in crossbows. The chopsticks of the well-to-do are usu- [412] [556] ally made of ivory.

289 Finally, the making of paper is still to be mentioned. Young green bamboo is chopped up, after the outer covering and the pith are removed, into pieces about 15 centimeters long and five centimeters wide. A quantity of wood ashes equal to a fifth of the amount of bamboo /Fig. 373 appears here/ is added and, with the addition of water, is cooked for about twelve hours, during which the water that evaporates is replaced as needed. At the end of this period the bamboo mixture is soft. Then the substance is pounded in order to crush the wood fibers (Ill. 84).[1] At the same time any large or hard particles of wood remaining are carefully removed, and the mass of fibers is further cooked in the same lye solution after liana bark pulverized between stones /411/ has been added. After the substance has reached the proper consistency, it is spread as evenly as possible (Ill. 85)[1] on cotton cloth, which is stretched between wooden frames (Fig. 373), and dried in the sun. With a special bone knife (see the chapter, [413] "House Furnishings, Household and Kitchen Utensils," Fig. 165) the dried and therefore finished paper is carefully lifted off. As was described, it is punched by means of special punches before its use in sacral performances (see the chapter, "Religion and Magic").

[531]

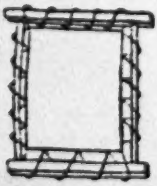


Fig. 373
Wooden Frame for Paper-making among the Meau.
1/60 nat. size.

[1] [see cat. 116, p598- ANALYST]

39: Bernatzik--573 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

/Opposite p. 426./

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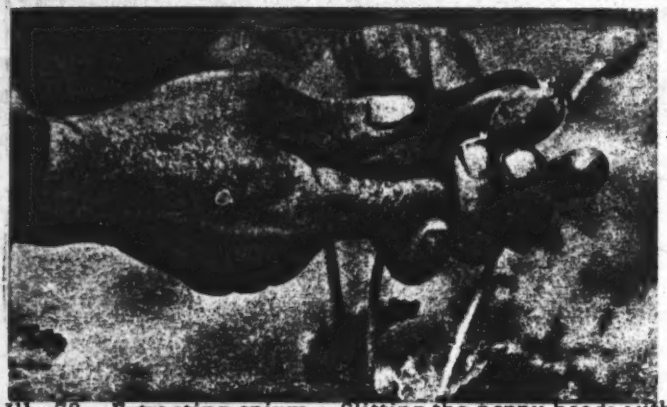

Ill. 73. Extracting opium. Slitting the poppy heads with a three-bladed knife.

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Ill. 74. Opium smoker.

39: Bernatzik--620 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

/Opposite p.458/

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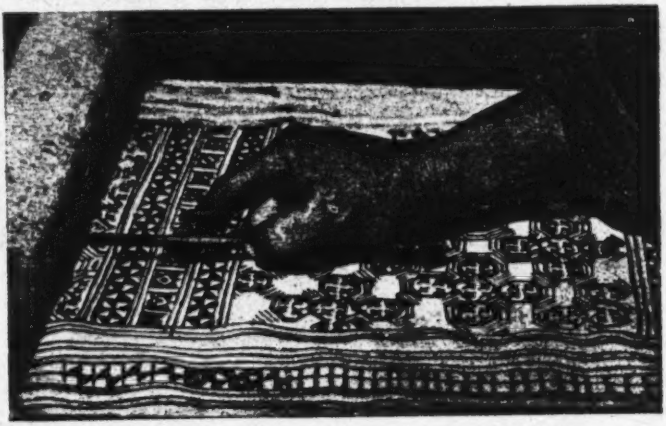
531



Ill. 86. Making batik work from hemp material among the Meau. The wax drawing is applied with a brass pen. [413]

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Ill. 87. Girl of the "Flowery" Meau sewing a new pleated skirt.